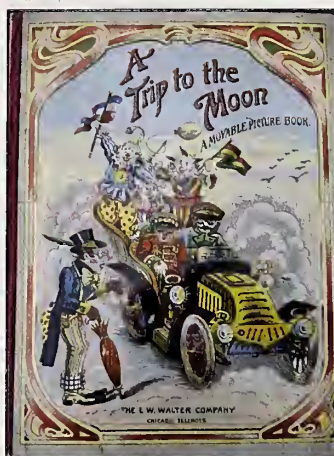


Z
1033
T68
M68
CHMNKRU

Imaginary Space Voyages

Roberta Brody
Port Washington, New York

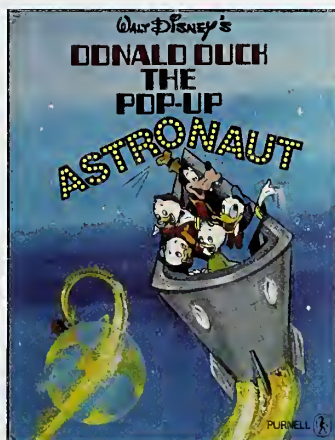


A Trip to the Moon. (1910)

The expanse of space and the infinite possibilities of places of wonder and adventure in the universe inspire writers of fiction and their readers. Both fiction and nonfiction movable books about space, space travel, and imaginary voyages travel follow similar conventions to works in print and visual media in this century and the latter half of the twentieth century. Nonfiction works focus on the known universe and

scientific theories relating to it; space travel and exploration; spacecraft including space stations; and astronauts. As one might expect, fictional works range from almost believable tales, set in the present or near future, to fantasies on unknown or unknowable worlds.

Included in movable books with imaginary journeys in space are new characters created expressly for the work in hand and established fictional characters from other print or visual media. Commonly, they are stories about travelers to the moon or Mars on missions of exploration, accounts of aliens and the worlds they inhabit, and epic narratives set in outer space. The narrative style can range from majestic to light-hearted. What follows is a discussion of some of the many imaginary space voyages in the current and previous century as depicted in various movables. Excluded in this discussion are those movables where journeys in space are incidental to the narrative, even if the action may take place in space or on another planet. Also excluded from this discussion are the fictional aliens living on Earth whose focus is not on space journeys.



Donald Duck:
The Pop-up Astronaut. (1970)

Continued on page 11

Circus Pop-ups, Continued

Ann Montanaro Staples
Salt Lake City, Utah

Following the publication of my article on circus pop-up books in the February, 2018 issue, I received additions from several readers. Larry Rakow wrote, "Loved your article on the circus in the latest *Movable Stationery* (I was a big circus fan as a kid) and have noted, with sadness, the passing of that great Victorian institution (along with major changes to the other popular amusement of that era, the Zoological Garden). At any rate, I started thinking about some additional books from my own collection with a circus theme and thought you might like to see them." I am pleased to add Larry's titles to the ones presented previously.



Only to Say
How Do You Do

Only to Say How Do You Do. And Introduce Myself to You. London, Raphael Tuck and Sons, n.d., ca. 1900. Die-cut panorama with all six of the pop-up images from *Fun at the Circus*.

Ta Ra Ra Boom De Ay. London, Raphael Tuck & Sons, n.d., ca. 1900. With four full-color fold-out flaps that reveal circus figures (primarily clowns) when extended. Hildebrandt. Amsterdam, Scheltens & Giltay, n.d., ca. 1895. Similar to (but completely different than) *Tuck's World Circus*, this is a leporello in oblong format, which on one side has four panels which together form the image of a circus ring. The other side is formed by the front plate, two pages of text, and a folder to store the fifteen individual, die-cut figures which are placed in the scene to complete the circus.



Ta Ra Ra Boom De Ay

Continued on page 8

The Movable Book Society

ISSN: 1097-1270

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Back issues are available at: <http://bit.ly/1hpZ90U>.

The annual membership fee for the society is \$30.00 in the U. S. and \$35.00 outside of the U. S. For more information contact: Ann Montanaro Staples, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

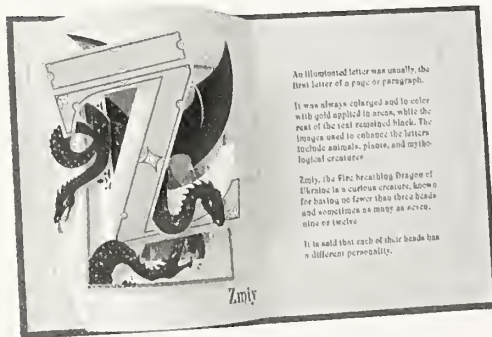
Telephone: 801-277-6700

e-mail: staplespop@gmail.com

The deadline for the November issue is October 15.

Catch some Zzzzzzz...

...and the rest of the alphabet pop-up cards in the new *A to Z: Marvels in Paper Engineering* collection.



Z pop-up card by Yevgeniya Yeretskaya

This limited-edition collection — only 2,000 copies — was designed by some of the most talented paper engineers in the world, both here in the U.S. and abroad. Each full-color pop-up card, produced in a variety of finishes on high quality stock, includes the artist's image and their story of inspiration. The collection is housed in a custom clamshell box designed by Isabel Uriá. It includes a bonus pop-up card engineered by Bruce Foster, and features a brief history of The Movable Book Society by Ann Montanaro Staples, along with an introductory essay by collector-of-note Larry Seidman.

Don't sleep on this deal. Only \$60 plus s/h. That is 20% off the retail price!

Take advantage of this special price now before it ends on August 27, 2018.

Learn more about the A to Z collection here:
<https://bit.ly/2JVtfyS>

Conference News and Updates

Shawn Sheehy
Chicago, Illinois

We are in the final stages of conference planning and things are looking grand! Our room block at the Westin is fully booked. We are partnering with the very-nearby Sheraton to extend our room block, so if you book your room now you'll be within easy walking distance. And speaking of hotels: If you are looking for someone to share a room, contact me (shawnsheehy@gmail.com) and I'll put your name on the roommate list. Alternately, you might consider posting your request to The Movable Book Society Facebook page.

The online agenda is being updated regularly. If you visit it today, you'll see that a number of our presenters have descriptions and photos posted. More descriptions and photos will be coming soon. <https://bit.ly/2uBetaS>.

We are still looking for participants for our "Antiques Roadshow: Pop-up Version." If you have an interesting/old/apparently-valuable book that you would like appraised, send me an email and I'll put your name on the list. We also still have spots in our Open Mic session. If you'd like to take 5 quick minutes to share a project or information with the group, let me know!

Jason Brehm has updated and streamlined our Meggendorfer Trade Book Prize voting process. Look for his article in this issue to see how easily you can vote for your favorite pop-up book, even if you can't make it to the conference.

There are a few seats still available in Helen Hiebert's post-conference workshops on September 30. If you live in the KCMO area, you'd be more than welcome to attend the workshops even if you aren't attending the conference. If you ARE attending the conference, why not extend the experience with an extra day of fun and learning? Here's the link for workshop registration: <https://bit.ly/2LdDnI3>.

We are looking for tantalizing items to include in the silent auction! If you have a book or pop-up related item you'd like to donate, bring it along and look for Frank Gagliardi and Ed Centeno. If you have multiple items, you'd be welcome to ship them ahead of time. (Contact me for shipping information.) Remember: Silent auction proceeds support our scholarship attendees, as well as our Emerging Engineer Prize winner. We appreciate your help!

Finally, we're very, very excited that our 25th anniversary pop-up collection called *A to Z: Marvels in Paper Engineering* will be released at the conference. Make sure to have your copy in hand so you might collect autographs from the many contributors who will be in attendance! You'll pay just \$60 for your copy (a savings of 20% from full retail price) if you order before August 27th.

Early Animated Flipbooks: Linnett's Patent and the Rule of Thumb

Joseph Edmonds, U.K.

Ian Alcock, U.K.

The 150th anniversary of the earliest published "flipbook" seems an appropriate time to reflect on the twin histories of two quite different approaches to producing life-like movements in characters illustrated in children's books. In 1868, in the 7th edition of their *Trade Reference Catalogue*, the London publisher Dean & Son described how, "by a neat mechanical contrivance," illustrated characters in their recently developed tab operated movable-figure books could be made to move and act in "a natural manner" and in "a comical way" which was "peculiarly interesting and pleasing to children." In that same year, the Birmingham-based printer John Barnes

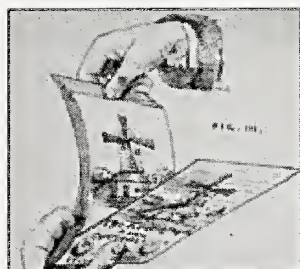


Figure 1

Linnett filed a patent for a new type of novelty book which achieved comparable effects in an entirely different manner (Figure 1). The "Kineograph," as Linnett named his flipbooks, produced the appearance of movement not with a mechanical contrivance but simply, as he stated on the covers, "by moving the Leaves with the finger and thumb." As

described in his patent, the books worked "by presenting to the eye in rapid succession a series of pictures of objects representing the objects in the several successive positions they occupy when in motion, and thereby producing the impression of moving objects."

The idea of the flipbook drew on earlier optical entertainment devices which employed the persistence of vision phenomenon to produce the illusion of movement, such as the zoetrope and phenakistiscope (Figure 2). It would seem to be in recognition of this that Linnett's patent was for the invention of "Improvements in the Means of Producing Optical Illusions." In fact, Pierre-Hubert Vignes had had the idea for the flipbook in around 1860, though he never patented it; this was around the same time that Dean & Son produced the first of their movable-figure books.

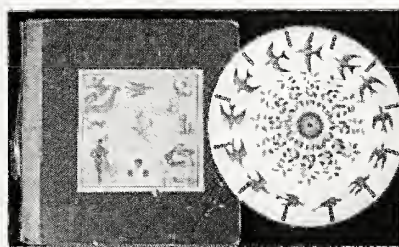


Figure 2

Linnett's flipbooks are about 7 by 4.5 cm (Figure 3), with fifteen pages containing illustrations printed from wood-cuts. Their subjects include a windmill with its sails turning; a dancing skeleton; a see-saw; and boxers fighting – this last subject was to prove enduringly popular with subsequent flipbook publishers. Eventually Linnett's series ran to eleven issues and later printings show a vignette from each on the

cover. The books were made with two eye-hole rivets securing the leaves, which were each stacked with a slight overhang, so that the flipping edge is bevelled and easier to use.¹

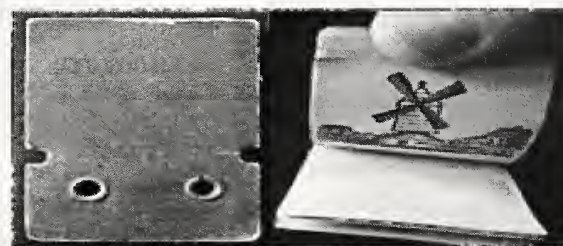


Figure 3

In the late 19th and early 20th century, cheaply produced children's flipbooks, made of high acid content paper held together by a staple, named as "Kinetograph," "Cinematograph" and "Living Pictures" were produced in Germany (sometimes stated



Figure 4



Figure 4

as Bavaria) for the international market (Figures 4). These were usually illustrated with black ink, and often the drawings are silhouettes, like figures from a shadow show, although rarely examples are colored (Figure 5). These flipbooks may be only around a dozen pages in length, although often the movement sequence ends where it begins (for example a Jack-in-the-box springs up into view and then descends back into the box), and so examples may have many more pages if several cycles of the movement sequence are shown.

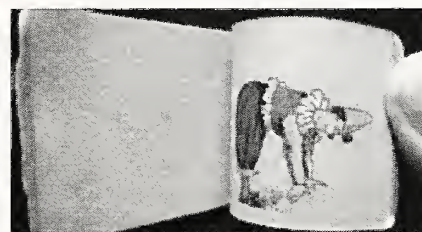


Figure 5

During the 1880s and 1890s, books with tab operated mechanical movements of figures were taken to new heights of realism and subtlety by Lothar Meggendorfer; tiny movements of detail such as the direction of a character's gaze were made to occur at the same time as large and dramatic movements. In the same period, flipbooks also became more life-like. The pioneer of cinematography



Figure 6

Max Sklondonowsky produced and sold flipbooks using a succession of photographs in the early 1890s in the course of developing early films (Figure 6).

These have been characterized as a way for him to subsidise his film-making. Marketed under the banner "Living Photographs in Book Form," they show amusing mini-narrative scenes, such as a man irritated by a flea in his bed (Figure 7).



Figure 7

Numerous photographic flipbooks were produced in France at the end of the 19th and the start of the 20th centuries. Some of these might have been thought a little over-exciting for children, such as a very animated line of ankle-waving can-can dancers, whilst others suggest somewhat inappropriate content, such as a gentleman guest leaving a lady's bedroom via the

window upon the return of her husband. Similar flipbooks were available in the USA, where 1897 appears to be a key date, with publications by T.W. Eggers, M. Kingsland and W.L. Isaacs in this year: to what extent these individuals were distributors of flipbooks rather than their originators or producers is unclear (Fig 8, 9). The low cost of flipbooks allowed them to be distributed as a free gift or premium for buyers of other products; early examples of this include series



Figure 8

distributed with cigarette brands around 1910 (Fig 10).

Like paper-engineered movable books, flipbooks are interactive, allowing the "reader" to control the action. Today's collectors of tab-operated moving figure books often acknowledge the

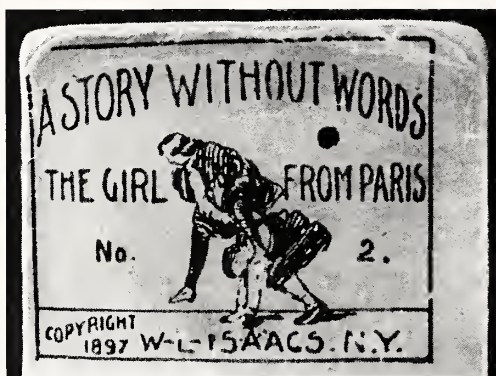


Figure 9

related history of flipbooks. For example, early flipbooks were included in the Landwehr collection (auctioned at Ketterer Kunst) which focused on the works of Meggendorfer and on books which provided context for Meggendorfer's achievements, and exhibitions of movable books often show flipbooks alongside books with mechanical paper mechanisms. And for the collector, they have other things in common. Much of their history is unclear and unrecorded. And just like early mechanical books for children, flipbooks are ephemeral and easily damaged – they were generally played with to the point of destruction and it is now a challenge to find examples in good condition.



Figure 10



Figure 10

Conference Silent Auction

A Silent Auction is held at each Movable Book Society conference. Members, publishers, paper engineers, and conference goers contribute pop-up books, cards, and ephemera that is auctioned to attendees. A silent auction differs from a live auction in that auction items are displayed and supporters make donations by writing bids on sheets of paper placed next to each item. At the end of the auction, the high bidder wins the item. The Movable Book Society uses the funds raised at the conference to provide scholarships for the next meeting: in 2016, \$4,607 was raised for 2018 scholarships.

You can contribute to the Silent Auction now. Fill out the form (<https://bit.ly/2naldIj>) and send it with your contribution to Patrick W. Kershner, P. O. Box 12105, Overland Park, Kansas 66282.

The ABC Lady

Julie Rimel is eager to acquire a copy of *A to Z: Marvels in Paper Engineering* to add to her extensive ABC collection. She has a vast assortment of ABC items which includes almost everything imaginable from books to household decorations. A resident of Manlius, New York, and a member of The Movable Book Society,



Julie Rimel

Julie began collecting books of and about the alphabet in the 1980s. Her collection of books now numbers over 3,000. In addition to collecting, Julie also makes ABC books and asks friends and family members to make them for her. In 1998 she attended Ed Hutchin's Book Camp and learned to make pop-ups in a workshop given by Robert Sabuda. Two prized pop-up books in her collection are signed copies of Sabuda's *ABC*

Disney and *The Christmas Alphabet*.

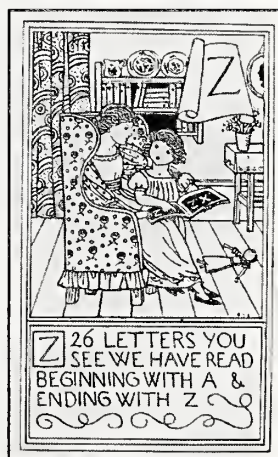
Over the years she has made more than 250 alphabet books: Some were for her own collection and others were made as gifts. In addition to paper books, she also produced a beautiful counted cross-stitch ABC book made on very fine linen. It is 87 inches long by 4 inches wide and the



The Uncle's Present

images chosen for each of the letters has a special meaning in her life.

Julie often opens her home to share her ABC collection with visitors and there they will see alphabet items in almost every room of her house from towels to printing blocks, books, needlepoint, toys, games, paintings, and more. (See an interview with her on YouTube at <https://bit.ly/2ttDCou>.) Examples of her varied collection can even be seen in two rooms where she has letters of the alphabet represented on individual ceramic tiles. In the kitchen are blue on white tiles, reproductions from *The Uncle's Present: A New Battledoor*, circa 1810. A bathroom has green on white tiles,



A B C. An Alphabet
Written and Pictured by
Mrs. A. Gaskin

some done in the sgraffito method, from the book *A B C. An Alphabet Written and Pictured by Mrs. A. Gaskin*, 1895.

An unusual movable ABC from Julie's collection is The Kiddyland Movie Cut-outs ABC by Thomas B. Lamb. This single, 11½ x 8-inch page was published in *Good Housekeeping Magazine* in 1922. The removable printed page has a top frame that is the "movie projector" and five strips printed below that are to be individually cut out. The "projector" has two slits (on either side of the door) that the five strips slide through to show the story.

Among her movable artists' books is *Christmas Dinner: An ABC Advent Calendar* (1997) by Maryline Poole Adams of Poole Press. It is a limited edition miniature book with a pop-up house. A one-of-a-kind book in her collection is *Rules Are Meant to be Broken*. It was produced by the students of SUNY Oneonta professor Nancy Callahan and shows letters on movable pages. Julie made an ABC flag book that is illustrated with hand-painted flowers by artist Leah Clement.



The Kiddyland Movie Cut-outs

Between June, 1993 and April, 1994 a short-lived publication was issued: *N is for Newsletter: A Newsletter about Alphabet Books and Alphabet Memorabilia for Collectors and Dealers*. The newsletter included substantive historical articles, reviews, and examples of alphabet items. When the publisher (Nyr Indicator) was unable to continue the publication, he asked collectors to produce issues: Julie created the only issue, *J is for Julie's Journal*.

You may not be able to get to New York to see Julie's collection but many public collections in museums and libraries include ABC books. An example is the good selection found in Florida at the Bienes Center. It has a of collection of approximately 2,000 rare alphabet books and related materials donated by collector Nyr Indicator. The books are arranged by language: Arabic, Cajun, Cherokee, English, French, German, Spanish, Russian, and more. Also included in that collection are advertisements, artists' books, card games, cookie cutters, shoes, umbrellas, and wrapping paper.

Julie was asked "What would you like to have in your collection that you do not yet own?" She answered she would like to have more antique ABC books which are available but expensive.

Vote Now for the 2018 Meggendorfer Prize Winner

The Meggendorfer Prize is awarded to the paper engineer who has published the most outstanding pop-up or movable book in 2016 – 2017. There were more than seventy titles vetted by the MBS Board and narrowed down to eight finalists. The winner is decided by The Movable Book Society members and is announced at the MBS Conference.

There are two methods to vote: online or at the conference.

1. Online: <https://www.surveymonkey.com/r/YBJXT7S>
2. Vote at the conference in September – paper ballots will be available.

Each author has donated a signed copy of their book to view at the conference as well as to bid on in the silent auction.

Congratulations to the eight finalists (listed in alphabetical order by title):

ABC Pop-up – By Courtney Watson McCarthy

Creatures of the Deep: The Pop-up Book – By Maïke Biederstaedt

Junko Mizuno's Triad Pop-up – By Rosston Meyer

Leaves: An Autumn Pop-up Book – By Yoojin Kim

The Raven: A Pop-up Book – By David Pelham

This Book is a Planetarium: And Other Extraordinary Pop-up Contraptions – By Kelli Anderson

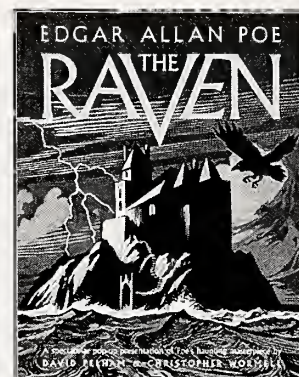
What a Mess! A Pop-up Misadventure – By Keith Allen

Zahhak: The Legend of the Serpent King – By Simon Arizpe

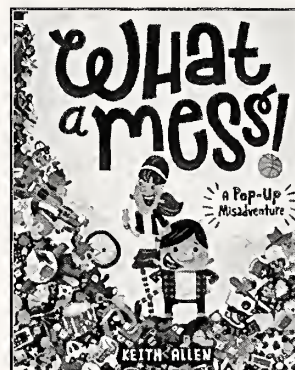
One vote per member. Direct all inquiries to Jason – jnbrehm@gmail.com



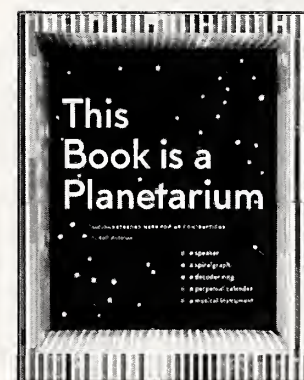
Leaves



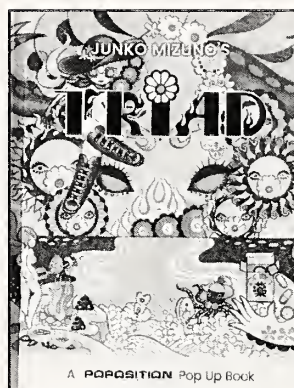
The Raven



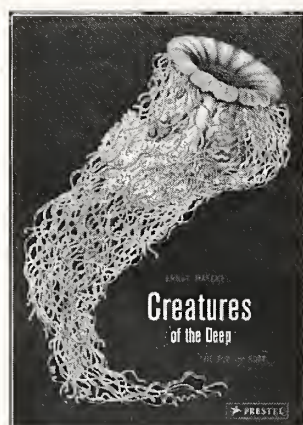
What a Mess!



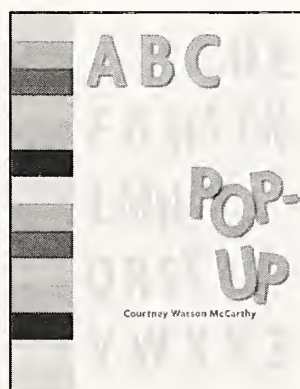
This Book is a Planetarium



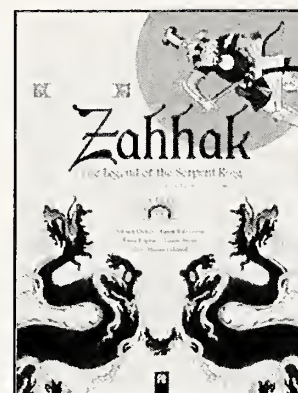
Junko Mizuno's Triad
Pop-up



Creatures of the Deep



ABC Pop-up

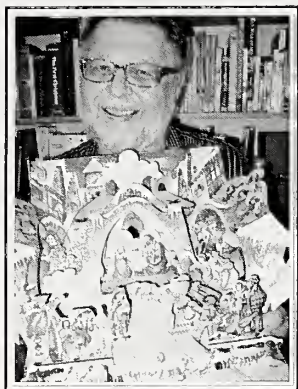


Zahhak

In Memoriam - Ulrich Tietz

1945-2018

Maaikje van der Meulen
The Netherlands



Ulrich Tietz

On Saturday, June 30, Ulrich Tietz passed away. He was at home listening to music, surrounded by his wife Hildegard, his two sons, and their partners. His health had been deteriorating fast during the last months. Fortunately, and to his own great pleasure, he still managed to curate a lovely book exhibition in Issum. He gained much energy out of the gathering with collector-friends on opening day, April 22.

As close pop-up friends of Ulrich (Uli as we in Germany and The Netherlands called him) we are deeply saddened by his death. He was a warm, kind, and enthusiastic man: He was a stimulating force keeping us in touch with each other. He organized meetings, lectures and curated six exhibitions. At least once a year we met each other at the famous book market in Deventer, where we exchanged books, information, and stories. He was a long-time member of The Movable Book Society and wrote several articles for *Movable Stationery*. Additionally, he kept in contact with paper engineers, interested researchers, and collectors. As an art teacher, Ulrich made a lot of pop-up books with his students.



Poster for recent exhibit

He recorded that he got the pop-up virus on February 17, 1983 at about 8:30 a.m. when during a lesson a colleague showed him *Haunted House* by Jan Pienkowski. Ulrich started collecting and fell in love with the work of Vojtěch Kubašta. It felt a bit odd, being a grown up collecting what's called "children's books," but a famous quote from Ulrich is: "There are plenty of normal people" - "*Normale Menschen gibt es genug.*" He possessed contagious pleasure in

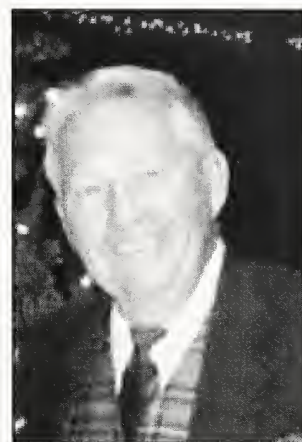
collecting and finding movables, focusing on originality and books from the former Eastern Block countries.

Ulrich was young at heart and very pleasant company. He loved music by the Beatles, admired nature and worked as a dedicated volunteer at a beautiful historic school farm. We will miss him dearly, but as Uli said: "Don't be sad, be happy about the nice things we did together." An additional obituary can be seen at <https://bit.ly/2mdDgy1>

Dick Dudley

1933 - 2018

Dick Dudley passed away in California on April 14, 2018, after a brief struggle with a debilitating lung disease at the age of 84. Dick was born September 6, 1933 in Harrisonville, Missouri.



Dick Dudley

Dick retired in 2004 from a position as Vice President/Partner at Compass Productions, Inc. in Long Beach, California. Compass Productions was a designer/packager/manufacturer of children's pop-up novelty books and other paper products. Dick designed many of the over 250 titles that were printed in more than a dozen languages. Compass Production packaged for all of the major children's book publishers worldwide.

His book career started with Hallmark Cards in Kansas City, Missouri, where he was a novelty/pop-up card designer. Hallmark desired a share of the children's pop-up book business, and Dick was recruited as designer for the book division. At Hallmark he designed 21 titles for the company.

Dick is credited as being the paper engineer for nearly 100 pop-up titles published from the early 1970s to 1998. While at Hallmark he was the paper engineer for many books including *The Circus Comes to Town* [1971], *Mr Backer's Amazing Marching Band* [1973], and *It's not Wise to Let a Bear Comb Your Hair* [1973]. Before joining Compass Productions he worked for Intervisual Books where two of his most widely-held publications were produced: *Looking into the Middle Ages* (1984) and *Journey to Japan* (1986).

In addition to his published works, the University of North Texas Library has archival materials for two of Dick's unpublished pop-up books: *Ancient China* and *A Christmas Celebration*. The catalog record for the first states: "The elaborate volume was developed by Compass Production of Los Angeles, California for Thunder Bay Press, but the volume was never put into production. Illustrations are by Francois Davout, and paper engineering is by Dick Dudley." It includes twenty-four original watercolor paintings by Francois Davout. *A Christmas Celebration* is described as a "volume triangular in shape, suggesting a Christmas tree. Cover with raised decoration of an angel placing a star on a tree. Each page with hand-sketched decorations and working pop-ups and movables."

Dick Dudley was a talented designer and paper engineer who made a significant contribution to the world of pop-up books. The full obituary from *The Desert Sun* can be viewed at: <https://desert.sn/2JTouHM>.

At the Circus. The Pictorial Moving Picture Books. New York, Pictorial Color Book Co., n.d., ca. 1900. Four full color movable plates of circus acts.



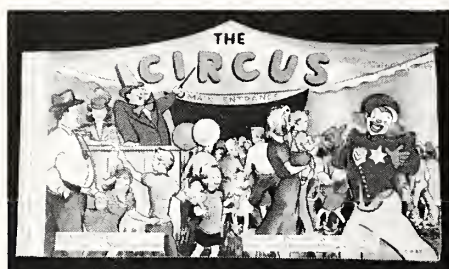
At the Circus

designed to be colored by the reader. Verses for each figure are on the uncolored pages.

'Adelante Caballeros! La Fiesta va a Empezar! (Forward, Gentlemen! The Party is Going to Start!) No publication information, about 1890. A Spanish version of your *Gran Circo Ecuestre!* (Grand Equestrian Circus).



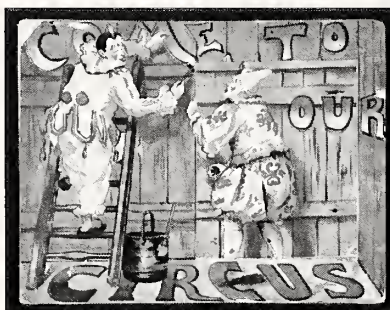
'Adelante Caballeros! La Fiesta va a Empezar!



The Circus

The Circus. Chicago, Wilcox & Follett, 1945. Written by Garth Follett with illustrations by Nan Pollard. The leaves are folded accordion-style with ten double-sided,

die-cut illustrated pages that can be arranged to create a full circle. 16 x 262 cm, folded to 16 x 28 cm.



Come to Our Circus

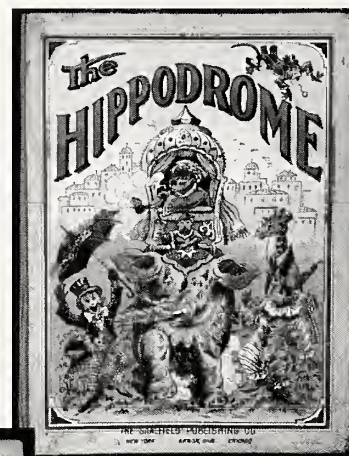
Come to Our Circus. London, Raphael Tuck & Sons, n.d., ca. 1890. A six-panel panorama with six circus pop-ups and a movable flap on the front cover.

The Hippodrome: A Standup Toybook. Fr. Specht, designer. London, H. Grevel & Co., n.d., ca. 1885. Similar to Meggendorfer's *International Circus*. With eight boards, six of which feature pop-up circus acts.

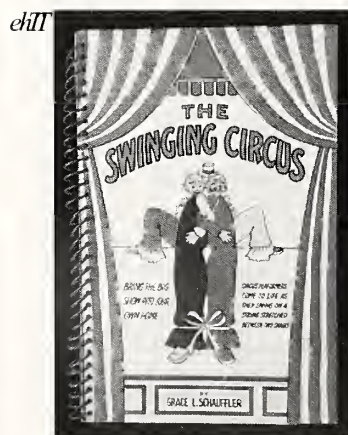


The Hippodrome

The Hippodrome. By Marion B. Sutherland. Akron, Ohio, Saalfield Publishing, n.d., ca. 1890. With four animal-themed circus pop-ups.



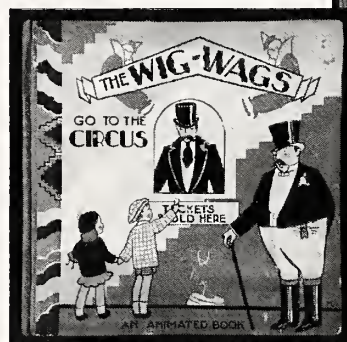
The Hippodrome



The Swinging Circus

Swinging Circus. By Grace L. Schauffler. New York, Citadel Press, 1945. Cut out the sixteen circus figures, string a line between two chairs, attach the figures and watch them swing.

Each of the figures also has a corresponding illustration done only in line



The Wig-Wags go to the Circus

The Wig-Wags Go to the Circus: An Animated Book. By Edna Lowenstein and Ethel C. S. Thompson. Chicago, Regensteiner, 1929. Includes four simple

pop-ups.

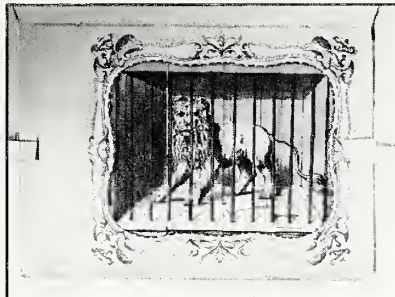
Larry Seidman added titles from his collection.



Een Vrije Middag in Het Paardenspel (Afternoon in the Horse Game). Panorama-serie, 1. The figures are clowns, dressed dogs, a bear, a pig, an elephant, and, of course, horse-riding.

Een Vrije Middag in Het Paardenspel

Die Menagerie: Bewegliche Bilder für Artige Kinder. (Moving Pictures for Good Children) is a rare circus pull tab movable Larry reports he has never seen it again in twenty years. (Nor is it recorded in WorldCat.) It includes six plates, hand colored lithographs with thread knots at articulation joints. He would date this as late 1840s-1850s. The cover has title printed in German, English, French, Spanish, Italian, and Russian. The introduction reads:



Die Menagerie

“Gentlemen and madams, take the opportunity
To see the great exhibition;
The most beautiful animals, the most rare,
The most diverse, the most bizarre!”
So shouts his best to attract curious
One of the servants of the menagerie
While with real fury
The music launches its tunes.
(change the board by pulling the hands of paper on the left)
Here is the king of deserts
The lion, noble creature

r e ,
e m e n
pace!

Admi
gentl
his



Die Menagerie: Bewegliche Bilder für Artige Kinder

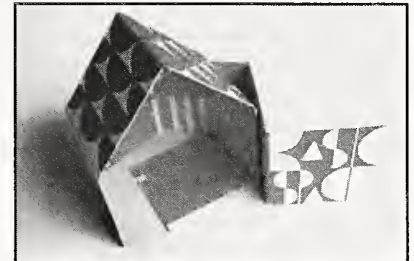
Poppits

Ellen G. K. Rubin
Scarsdale, New York

Announcements

Can't remind you often enough how much we would love you to celebrate with us MBS's 25th Anniversary in Kansas City, Missouri, September 27-19, 2018.

Paul O. Zelinsky, illustrator of the pop-up books, *The Wheels on the Bus* (1990) and *Knick-Knack Paddywhack* (2002), a Meggendorfer prize winner for the paper engineer Andrew Baron, will be “honored for his brilliant work highlighted by his exceptional artistry, mastery of many styles, and poignant storytelling.” The 13th annual (Eric) Carle Honors will be held September 27 in New York City. I, of course, will not be able to attend since I will be with all of you in Kansas City. Congratulations, Paul!
<http://bit.ly/2mlUhq1>



**Basic Space. Fanny Millard
Center for Book Arts**

Exhibitions/Libraries

“Look, Look, Look...A Playful Book”

July 12 - September 22, 2018

Center For Book Arts, New York City.

I'm so glad I went to see this wonderfully curated and colorful show. Besides seeing our Meggendorfer Prize winner, Marion Bataille's *ABC 3D*, there were many examples of one of my favorite paper engineers, Katsumi Komagata. Look him up! His work is artistic, ethereal, and often poignant. The exhibit highlight's the many forms books can take; their ideas and concepts. Worth a visit for sure. The curator, Elizabeth Lortic, is co-founder of the French publisher, Les Trois Ourses, which tastefully publishes several of the best French paper engineers and others.
bit.ly/2zAYSOK



**Labor is Entitled to all it Creates
Andrea Bowers. Getty Exhibit**

“Artists and Their Books/Books and Their Artists”

June 26 - October 8, 2018

Getty Research Institute, Los Angeles, California
(<http://bit.ly/2L5y2Tg>)

This exhibit showcases the “most unexpected examples of artists’ books” from the Getty’s Special Collection.
<http://bit.ly/2JiGSYS>

“2e Fête du livre animé”

November 2018

The Second Animated Book Festival will take place in Paris from November 15-December 1. (<https://bit.ly/2uz7Rty>)

The organizers say it will not be as big as the one last year but will have some other important events, such as:

11th Animated Book Fair on Wednesday, November 21 to be held at L’Heure Joyeuse media Library, Paris 10e.

The media library will have a retrospective exhibit of the work of Gérard Lo Monaco, paper engineer and referred to as the “Pope of the Pop-up.”

Last year’s exhibit will be shown in video at the National Library of France/F. Mitterrand in Paris. The movable books are from the 15th to the 21st century. The video [in French] can be seen at: <https://vimeo.com/247321451>

The University of Washington, Seattle, Washington. has a 21,000 volume collection of very special books from the 11th to the 21st century. I would call many of them Eccentric Books. See some images are at: <http://bit.ly/2HHH4kW>

Multimedia

For Christmas 2016, Sotheby’s on New Bond Street, London, decorated their windows with pop-ups. Here is a behind-the-scenes look at how they were made by the Makerie Studio: <http://bit.ly/2the1Rj>.

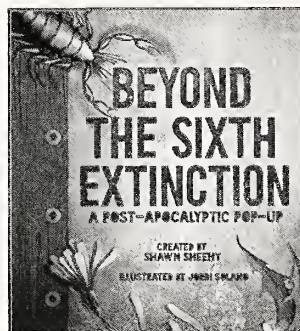
From the National Library in Madrid, Spain in 2017: “Los Antecedentes de los Libros ‘pop-up’: una historia por contar” (“The Antecedents of the Books ‘Pop-up’: A Story to Tell”) with 45 images-in Spanish: <http://bit.ly/2KVmna8>.

Top of my list of favorite paper engineers is the miniature book artist Maryline Poole Adams. Even in her 80s, she rocks when it comes to inventiveness and artistry. Here is her *Seven Ages of Man* representing works from Shakespeare. You go Girl! <http://bit.ly/2meA7hs>.

Publications/History

See a preview of Shawn Sheehy’s new book *Beyond the Sixth Extinction* at <https://bit.ly/2NkWjSO>.

“A movable book is a literacy toy...” Isn’t that a wonderful description for pop-up books? Jacqueline Reid-Walsh, Associate Professor of Education at Pennsylvania State University,



Beyond the Sixth Extinction

has written a direct, simple, and comprehensive essay answering the question, “What are movable books?” <https://bit.ly/1IGj67x>.

Here are a series of sites and articles with images on the history of those ever delightful, delicate, and delicious Biedermeier cards from the early 19th century. They were exchanged and given as tokens of love and friendship. Video media on this topic are quite rare on the Internet in contrast to the abundant literature. So I found some private YouTube videos for you. Good thing these are virtual because you are going to drool!

1. <http://bit.ly/2ugY5gu>
2. <http://bit.ly/2mfQCde>
3. <http://bit.ly/2uw414q>
4. <http://bit.ly/2L3AQA3>
5. Exhibition Vienna Museum 2013: <http://bit.ly/2uxqLRU>
6. Larry Seidman Collection with GIFs: bit.ly/2KRICxK

The Museum of Modern art [MOMA] in New York has gone full-tilt for pop-up greeting cards, some made by Movable Book Society members. They are available at: <https://mo.ma/2ujwj2X>.



MOMA Pop-up cards
by Maïke Biederstädt



Miscellany

And now for the pièce de résistance! I had to search after The Wedding (of the royal couple if you were hiding under a rock) for a pop-up souvenir. There had to be one. Google search: “pop-up wedding souvenir.” And this is what came up, “Your prince will come.” A small square blue box with a flap lid opens up to a die-cut pop-up of the happy pre-wedding couple, Windsor Castle and lower Manhattan skyline behind them. Simultaneously, a micro-chip first plays “G-d save the Queen,” followed by “The Star-Spangled Banner.” Happy enough with all of this, one then opens the box and out comes four wrapped condoms! A small disclaimer on the back says, “This is a novelty product, not intended for use as a contraceptive.” Does anyone read that? <https://bit.ly/2GITw7T>.

The earliest known work of fiction that depicts space travel, aliens, and interplanetary warfare was written in the second century CE by the Hellenized Syrian satirist Lucian of Samosata. Lucian's *True Story*, or *The True History*, is a novel in which he purposefully lampooned ancient fantastic stories, such as the works of Homer, that described travels through mysterious lands and heroic encounters with monstrous creatures. The opening paragraphs tell us "I write of matters which I neither saw nor suffered, nor heard by report from others, which are in no being, nor possible ever to have a beginning." Having prepared the reader for fantasy through these remarks; he embarks on a trip to the moon, where he and his comrades encounter various aliens and get drawn into combat.

Space Operas

Lucian's tales began a literary genre of fictional travelers' tales, both terrestrial and extraterrestrial. Epic narratives that span civilizations and galaxies and include heroic adventures and romances reminiscent of medieval tales of chivalry are frequently referred to as space operas. These sagas assume technological settings or backgrounds, and frequently involve battles or conflicts in values, also a common feature of chivalric tales.



Buck Rogers in the Dangerous Mission with "Pop-up" Picture

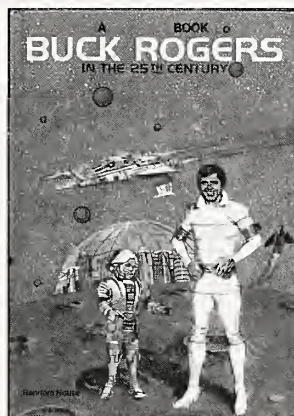
the hard cover narrative *Buck Rogers in the Dangerous Mission with "Pop-up" Picture* (Blue Ribbon Press, 1934). They are wearing what appear to be knitted hats suggestive of helmets, however.

Spaceships resemble metal spiders and space adventurers don jetpacks on their backs but wear no protective gear in in space or on an unfamiliar planet, as depicted in *Buck Rogers, 25th Century, Featuring Buddy and*

An example of a space opera from the era before manned space flight is the adventures of Buck Rogers, as depicted in movie serials during the 1930s and the tie-in narratives containing movables (1934, 1935). The technological and the fanciful meet here. Although the first pressure suits for pilots flying at high altitudes were developed in the early 1930s, Buck Rogers and his companion are free from problematic atmospheric pressure or lack of oxygen. A single pop-up pictures him and a companion flying through space in a rocket ship with an unpressurized open-air cockpit in



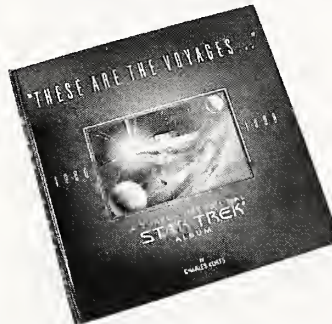
Buck Rogers, 25th Century, Featuring Buddy and Allura in "Strange Adventures in the Spider Ship"



Buck Rogers in the 25th Century

forty-five years later, in a television series about his adventures, a movable book *Buck Rogers in the 25th Century* (Random House, 1980) finds him and his companions dressed in sleek, white twentieth century jumpsuits with utility belts.

Star Trek, which first aired on television in 1966, and the *Star Wars*, the first film of which played in movie theatres, in 1977, are two space opera series with high visibility and enduring levels of interest. There have been thousands of books related to these series in English alone. Among that literature, there have been a small handful of *Star Trek* movables and a score *Star Wars* movables.



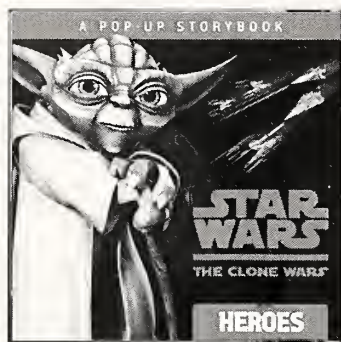
These are the Voyages

Two memorable *Star Trek* movables depict spacecrafts and scenes from famous episodes. *These are the Voyages: A Three-Dimensional Star Trek Album* (Pocket Books, 1996), celebrates the thirtieth anniversary of the beginning of the series. Four visually complex multi-structured double spreads with additional fold-outs include multiple pop-ups of spacecraft and many of the characters of the various *Star Trek* series. *Star Trek Pop-ups* (Thames and Hudson, 2014) includes pop-ups of the first spaceship in the series, the USS Enterprise, as well as a Klingon Bird-of-Prey, Enterprise NX-01, the Borg Cube, and the space station Deep Space 9. There were also pop-ups of these famous episodes: "The Corbomite Maneuver," "The Trouble with Tribbles," and the "Bride of Chaotica."

Several of the *Star Wars* movables depict an episode or episodes from one of the movies while others are focused on spacecraft. Some are focused on the broad narrative themes and the heroes and villains who appear and reappear in this

Allura in "Strange Adventures in the Spider Ship" (Pleasure Books, n.d., ca.1935). This volume has three pop-ups, two of which show monsters attacking the protagonists on the surface of an unidentified "strange planet" whose terrain contains exotic plants and unusual land formations but still, they wear no spacesuits nor require oxygen. But even heroes can change with the times. When Buck Rogers comes into vogue again

series. Still others attempt to describe the venues, plots, vehicles, and characters in one or more of the films in the saga.



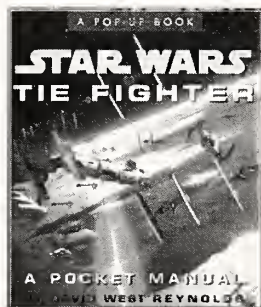
Heroes: A Pop-up Storybook

The 2009 *Villains: A Pop-up Storybook* and the 2010 *Heroes: A Pop-up Storybook* (Grosset & Dunlap), books in the Star Wars: The Clone Wars series, depict aliens from this space opera within a space opera in many guises – as human, human-like, or monstrous – but almost always as erect two-legged creatures.



Star Wars:
A Galactic Pop-up Adventure

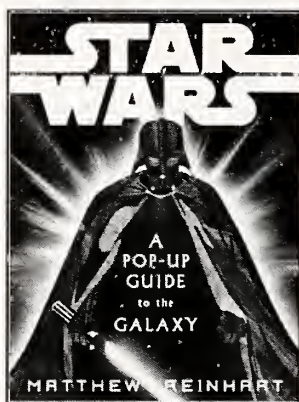
There are movables whose discussion of the venues and spacecraft are written in nonfiction style. Examples include *Star Wars: The Galactic Empire: Ships of the Fleet* (Little, Brown, 1996), which includes blueprints and specifications charts for various spacecraft and the miniature “pocket manuals” from Running Press in 1998: *Star Wars: Tie Fighters* and *Star Wars: X-Wing*. All were written as if they were, in fact, manuals for actual spacecraft.



Star Wars: Tie Fighters

Two well-known movable *Star War* anthologies, both by Matthew Reinhart and published by Scholastic are *Star Wars: A Pop-up Guide to the Galaxy* (2007) and *Star Wars: A Galactic Pop-up Adventure* (2012). Similar in style and structure to his previously produced movable books, both have complex multiple pop-ups. The double paged spreads seem at first to contain a central pop-up with what appear at first to be gate folds but are actually paste-in miniature spreads with additional pop-ups. Often, *these* paste-ins have their own smaller paste-in pop-ups. The spines of both these volumes measure 7 cm. each, with the former volume containing six complex double spreads and the latter volume containing five.

The first spread in *Star Wars: Pop-up Guide to the Galaxy* begins with world building pop-ups, setting the stage in which the *Star Wars* epic takes place and defining its rules. The second spread describes its citizens, the third its inter-galactic modes of transportation and technology. The fourth spread depicts the pirate capital, Mos Eisley and its denizens. The fifth spread describes the Empire and the rebel alliance with central pop-ups of the android C3-PO and the robot R2-D2. The sixth spread depicts elements and practitioners of “The Force.”



Star Wars: A Pop-up Guide
to the Galaxy

Not only are the physical formats similar but similar narrative elements and structure appear in *Star Wars: A Galactic Pop-up Adventure*. The first spread introduces the reader to the world of *Star Wars*, including narrative developments that have taken place since the previous volume. The second and third spreads depict the diverse inhabitants of the *Star Wars* galaxy. The fourth spread shows transport and technologies and the last spread focuses on “The Force.”

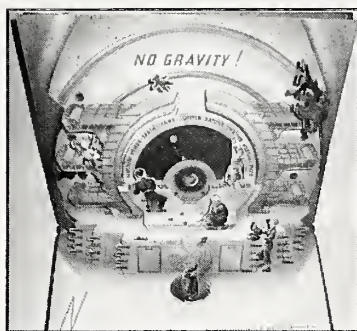
Not all imaginary voyages are of epic proportions, many are episodic but largely unconnected. Still others are short lived adventures. Examples of stand-alone narratives movables that depict space flights are plentiful. Some are stories that simply describe space flight. Others are one-time trips to the moon or Mars or other locations in space.

Spacesuits optional

Similar to other media describing imaginary voyages into outer space in this century and the last, movable book narratives were and continue to be influenced by scientific discoveries about the universe and technological advances which made the idea of space travel plausible at first and then possible. As space travel became a reality, some fictional narrative changed to conform to contemporaneous scientific knowledge and theories, while others adopted elements of the common images of spaceflight where convenient. As part of their imaginary world building, space operas have consistent representations of their science and supposition. Single adventures may be more fanciful.

Early works had spacecraft that resembled familiar conveyances and space was no different from the atmosphere on earth. For example, in *A Trip to the Moon: A Movable Picture Book* (L. W. Walter Company, n.d., ca. 1910) the travelers depart to the moon in an open roadster with a parachute type sail attached; its occupants jauntily dressed in their hunting clothes. The book consists of five pages of narrative and five illustrations with pull tabs, each depicting the roadster in a different scenario. The travelers find the moon to have a familiar earth-like terrain and to be inhabited by people very much like those on earth.

In the 1952 edition of *The Jolly Jump-ups Journey Through Space*¹ (McLoughlin Bros, Inc.), a fictional family, who appear in a series of popular books at that time, don spacesuits closely resembling the pressure suits of the 1930s and head for Mars. But they wear no helmets or breathing apparatus which commonly accompanied such suits in high altitude situations. One of its six out of page fan-fold scenes is labeled “no gravity” and depicts the Jump-Ups in a zero-gravity atmosphere, but still without headgear. The other scenes show the launching of their spaceship – including 1950s newsreel camera crews reording the event, children playing with Martian children, and an interior of the spaceship.



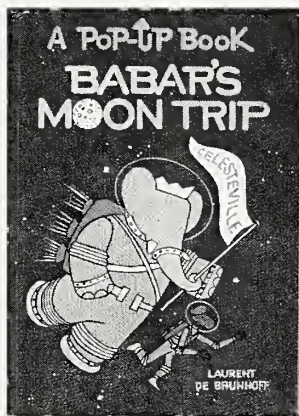
The Jolly Jump-ups Journey Through Space



Tip and Top and the Moon Rocket

After the first manned spaceflight in 1961, space travelers in movable books more regularly appear in spacesuits and helmets and oxygen. But, not always. Kubasta characters Tip and Top and their dog are clothed in appropriate spacesuits and helmets in *Tip and Top and the Moon Rocket* (Bancroft, 1964 and *Moon Rocket*, Artia, 1986). This narrative speculates on what would happen if the two boys and their dog were to take a trip to the moon. They board a rocket and have a few brief adventures on the moon. A cat wanders unencumbered through the six spreads but is later explained away as a space pet.

The 1969 volume *Babar's Moon Trip* (Random House) features the cartoon Elephant King and his friends traveling to the moon on a space mission not unlike the first lunar landing in July 1969. The spacecraft, spacesuits, and activities are similar to actual craft of that time period and it is merely the readers' task to forget that the astronauts are not humans. In addition, the creators ask us to overlook the fact that the elephants' trunks protrude into the atmosphere from their space helmets. The narrative is represented in ten double spreads, nine of which have pop-ups and/or pull tabs and/or flaps. There is one volvelle.

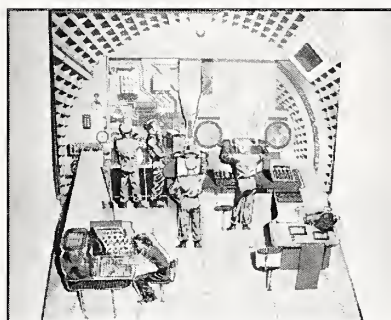


Babar's Moon Trip

The Disney characters Donald Duck and his nephews Huey, Dewey and Louie are all wearing helmets but are not wearing spacesuits in *Donald Duck: The Pop-up Astronaut* (Walt Disney Productions, 1970). They are dressed in their iconic costumes while on the surface of Mars. Except for a fishbowl-like helmets with tiny oxygen tanks, they are dressed as always – Donald Duck in his famous sailor shirt and hat, his nephews in their familiar costume tee shirts and hats - all of whom remain without trousers. The eponymous Goofy, dressed in his usual costume, is leaning out of the ducks' spaceship door without a helmet.

Out to the Universe in Ships

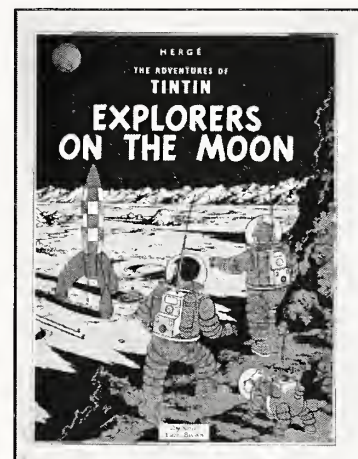
Some movables that predate manned space flight show large spaceship interiors. The 1952 edition of *The Jolly Jump-ups Journey Through Space* (McLoughlin Bros. Inc.) contains a double-page, fan-fold scene depicting a vast central command area whose design resembles command centers of contemporaneous film space operas. A similar out



Dan Dare Pilot of the Future

of page fan-fold command center appears as a pop-up in the space adventures of the British comic book hero Dan Dare in *Dan Dare Pilot of the Future in Pop-up Action Pictures* (Juvenile Productions, 1953).

After the launch of the first manned spaceships in 1961, fictional depictions of spaceships contained more moderately sized interiors. For example, Tintin, his dog, and a crew board a spaceship to the moon in *The Adventures of Tintin: Explorers on the Moon* (Little Brown, 1992). The interiors are of moderate size and incorporate some images from contemporaneous space travel. However, after they take off, two stowaways are discovered - the clumsy stock characters Thompson and Thompson emerge from a submarine-like hatch, having survived take-off and entry to space in the hold of the rocket ship. When the explorers walk on the moon, however, they are appropriately attired in space suits and oxygen and utility packs. Six double spreads depict the events, utilizing several pop-ups and pull tabs as well as a coil construction, and two volvelles.



Adventures of Tintin

Other types of spacecraft are depicted in both stand alone adventures as well as in space operas. Some of these other craft include space “shuttles” for short journeys, and space stations, which were large and often multi-level. The 1984 *Space Colony*, by Joe Burleson, (G.P. Putnam’s Sons) a traditionally constructed tunnel book, with eight gusseted panels between two board covers, shows a large spaceship as well as several smaller vehicles navigating the center corridor of what appears to be a space station.



Space Colony

Other Alien Encounters

As previously noted, many space travel narratives move past fictionalized probability to fantastical trips to faraway galaxies, invented planets, and populations of aliens; some friendly some hostile. Some of these narratives are less developed than the previously mentioned space operas. Commonly, space fantasies feature space aliens, many of whom co-exist with humans in the same atmosphere; with neither group requiring spacesuits. Space Operas are filled with both friendly and unfriendly aliens who may or may not resemble us. The possibility of encounters with friendly aliens who seem quite like us appears in the 1910 fantasy movable *A Trip to the Moon: A Movable Picture Book*, mentioned above. Some movable books imagine friendly aliens as humans on another planet while unfriendly aliens are often depicted as monsters.

But even friendly aliens may resemble monsters or medieval “grotesques.” While the literary tradition of encountering monsters on imaginary journeys goes back to ancient times, there is another stream of inspiration for aliens, drawn from the visual arts; with medieval architecture and medieval manuscripts offering many examples of monsters and grotesques. These beings appear in the margins of illustrated manuscripts and are sculpted into building facades and furniture. They sometimes are instructional metaphors or the embodiment of undesirable human characteristics or behavior and sometimes merely fanciful decorations. Regardless of their original role in the decoration of manuscripts, structures, and furniture; these images serve as another source of inspiration for the visual artist.



Commander Nova's Pop-up Alien Space Station

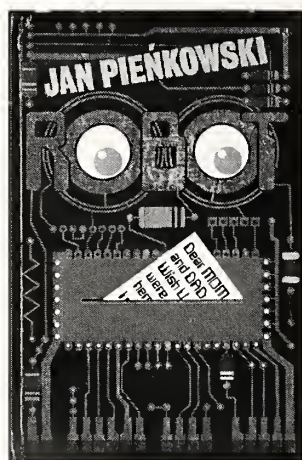
Nick Denchfield and Steve Cox's *Commander Nova's Pop-up Alien Space Station* (Macmillan, 2008) is a vast alien space station – all in shades of green. An oversize carousel book which unfolds to be a greenish organic-looking structure, is filled with friendly aliens, purple

space rats, various docked spaceships and mysterious contraptions. A preliminary double spread contains a pouch holding three small, preassembled, three-dimensional cardboard spacecraft.

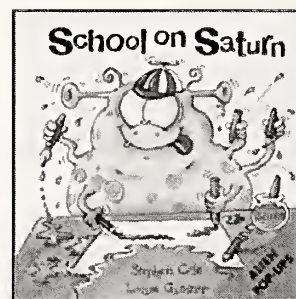


Commander Nova's Pop-up Alien Space Station. Interior

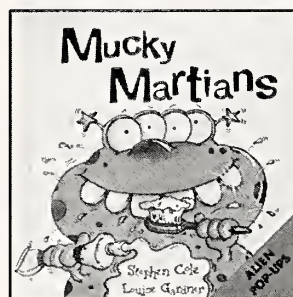
Occasionally, as in Jan Pieńkowski's 1981 classic *Robot*, (Delacorte Press), a spacecraft and imaginary journey is just one component of an otherwise fantastic story. This work is an epistolary narrative about a robot's family. A pop-up of the robot's spaceship appears in a two-page spread which includes a vovelle showing different views of the earth from space, each approximating the views of the earth as seen by actual spacecraft. A similar vovelle later appears in the 1992 interior view of Tintin's spacecraft.



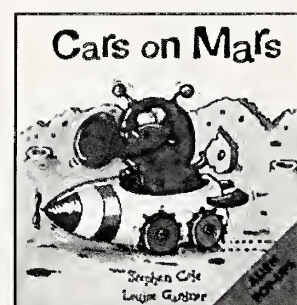
Robot



School on Saturn



Mucky Martians



Cars on Mars

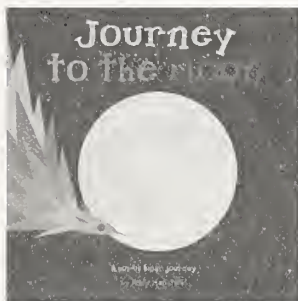
Some aliens were inspired by the monsters and grotesques depicted in medieval manuscripts, most notably but not exclusively, the wise Yoda from *Star Wars* - who closely resembles a monster in monk's robes nestled in the margin of the *Smithfield Dercetals*, a 14th century copy of canon law decrees compiled for Pope Gregory IX. Unfriendly aliens resembling medieval dragons are plentiful in illustrations of imaginary journeys in movables and, of course, in other illustrated fiction.²

In contrast, David Carter's 1997 *Bugs in Space*, (Little, Simon) features space traveler "Bug Rogers" and a variety of charming bug shaped aliens in six double spread pages with pop-ups, flaps and pull tabs. This small volume is part of Carter's Bugs in a Box series.



Bugs in Space

Light-hearted friendly monster-based books are in the Alien Pop-up series of four miniature pop-ups *Alien Olympics*, *Cars on Mars*, *Mucky Martians*, and *School on Saturn* (Levinson Books Ltd., 1997) with whimsical friendly aliens. Like most miniature pop-ups, each small double spread stands alone as a tableau, with little or no connecting narratives. There are five diminutive double spreads with simple pop-ups in each volume.



Journey to the Moon

The minimalist 2012 *Journey to the Moon: A Pop-up Lunar Adventure* (Bonnie Publishing Group) is geared towards the very young. This book consists of simple but elegant fan-folded pop-ups and one coil structure. It introduces an unseen narrator who is heading home from his space travels. The readers presume he is returning from the moon to the Earth but the concluding double spread shows a juvenile alien emerging from a spaceship, having safely arrived back home on the moon.

Alien Adventure (Anness Publishing Ltd, 2014) is also presented from space aliens' perspective and aimed at a somewhat older audience. Two young aliens plan to visit their two earth friends and are captured by suspicious adult earthlings shortly after arrival on our planet. The narrative, in which these alien space tourists are rescue by their friends, the children is told in seven double spreads, all of which have cylinder-and box type pop-ups.

What of the space aliens, like Superman, who are said to live amongst us humans here on Earth? His disguise as Clark Kent is so successful that one might easily forget that this superhero who has been protecting our planet since the 1930s is the ultimate

friendly alien. While Superman arrived as an infant in a spaceship from the Planet Krypton, the focus of his narrative is not on space travel per se. Superman and other alien superheroes in DC Comics and in the Marvel Universe, many of whom have secret identities and nearly all of whom appear as humans in their everyday life on Earth, were excluded from this discussion, since the focus of their activities is not space travel.



Alien Adventure

Imaginary journeys in space are incidental to the arc of their narratives. In short, theirs is quite another story!

Notes:

1. Montanaro's index lists a 1954 edition.
2. Damien Kempf, author of *Medieval Monsters*, announced his discovery of this and, later, other images of Yoda-like creatures. See "Ten things to know about medieval monsters" at <https://bit.ly/2uTr625>.

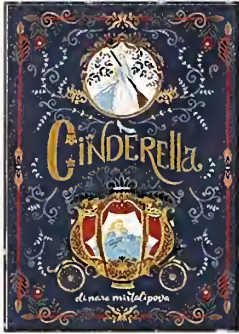
A to Z: Marvels in Paper Engineering Letters J, V, E, and W



New Publications

The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.

Beyond the Sixth Extinction: A Post-Apocalyptic Pop-up. October. By Shawn Sheehy. Candlewick Studio. \$65.00. 9780763687885



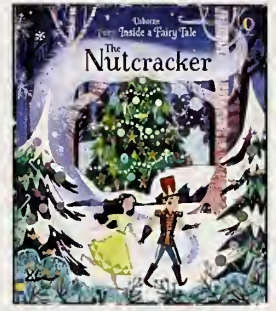
Cinderella. October. Templar Publishing. \$13.27. 9781783705801.

Fairy Forest. Pop-up Carousel. September. Campbell Books. £14.99. 9781509879335.



Myth Match: A Fantastical Flipbook of Extraordinary Beasts. Laurence King Publishing. \$17.99. 9781786271938.

The Nutcracker. Peep Inside a Fairy Tale. October. Usborne Publishing. 9781474915557.



The Nutcracker: An Enchanting Pop-up Adaptation. September. Yevgeniya Yerekskaya, paper engineer. Jumping Jack Press. £21.47. 9781623485566.

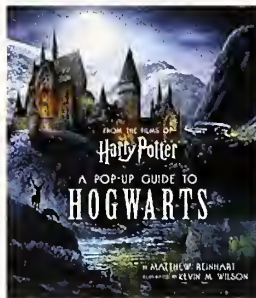


Rome: The Eternal Beauty: Pop-up. September. Marsilio Editori. \$22.50. 9788831726733.



The Great Escape. October. Twirl. \$18.99. 9782408004538.

The Greatest Magician in the World. October. Pan Macmillan. \$21.99. 9781509806188.



Harry Potter: A Pop-Up Guide to Hogwarts. October. By Matthew Reinhart. Insight Editions. \$75.00. 9781683834076.

Harry Potter: Creatures: A Paper Scene Book. Insight Kids. \$29.99. 9781683834007.



The Snow Queen Classic Pop-up and Play. October. Orchard Books. \$49.00. 9781408351734.

Snow White and the Seven Dwarfs. August. Usborne Publishing. \$10.36. 9781474940955.

The Hearthstone Pop-up Book. October. Simon Arizpe, paper engineer. Insight Editions. £46.64. 9781683831433.



Maggie's Nose Knows: A Touch-and-feel Pop-up Book. Applesauce Press. \$14.95. 9781604337723.

Midnight Monsters: A Pop-up Shadow Search. Laurence King. £17.91. 9781786273208.

'Twas The Night Before Christmas. October. Usborne Publishing. \$19.99. 9781474952866.



Tim Burton's the Nightmare Before Christmas: A Petrifying Pop-Up for the Holidays. October. By Matthew Reinhart. Disney. \$65.00. 9781484799390. Also: Limited, signed edition. \$250.00. 9781368023467.



3 9088 01714 5293